

# NEW YORK CLIPPER

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## MY LADY, THE MARCHIONESS.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY NATHAN D. UERNER.

I.  
She drives alone in the gay boulevard;  
In the costly aisles of the world's bazaar  
My Lady, the Marchioness, reigns the star.  
The whip in her hand would not harm a mute;  
Aidly away in her fingers white,  
The silken reins seem gossamer light.  
Her pearl gray ponies are shod with felt;  
The world, it would seem, in her glance would melt;  
Had she smiled on the Prince, the Prince would  
have knelt.  
Like a snowflake alit on a golden flower.  
The tiny hat tremblingly tops a shower  
Of sun bright tresses. She knows her power!  
A powdery, feathery fall of lace,  
Like the mist of a dream, leaves a delicate trace  
Over neck and bosom. A wondrous grace  
Clothes the soft lines of a face as bright  
As a poet's dream in the deeps of night,  
Wrought from a column of clear moonlight.  
Soft and sweet as the month of May  
Is the young, fresh face, so brilliant and gay;  
But avoid her glance, if she looks your way!  
Those deep, dark eyes have a fatal spell,  
A serpent cunning no tongue can tell—  
Are a will-o'-the-wisp to lure thee to hell.  
But she drives alone in the gay boulevard,  
Through the glittering aisles of the world's bazaar,  
Where my Lady, the Marchioness, shines the star.

II.  
Hath she a heart? Is the stone possessed  
Of a heart? Doth the diamond's gleam invest  
The fire of the soul in its bleak, hard breast?  
Yet the play last night caused my lady to dream.  
The scene was lonely—an Alpine theme;  
A quaint Swiss cottage; a tumbling stream.  
What face looked out from the world of art,  
And blurred the lines of the actor's part?  
Her breast heaved then as if thrilled by a heart.  
What face flashed by at the close of the play,  
When, alone in her coach, with its gildings gay,  
My Lady, the Marchioness, swooned away?  
Did the shadowy face in the hustling throng  
Recall old memories, sweet though strong,  
Like the broken links of a perished song?  
Of an old, bright home in the mountains afar,  
Of a bygone virtue beyond the bar  
Of the glittering aisles of the world's bazaar?  
Who knows? For the Viscount is swiftly at hand  
With the vinaigrette; and the Prince of the Land  
Springs to her side, and takes her hand.  
And, with "Thanks, messieurs!" 'twas the air of the  
play!  
Recovered quite, and, never more gay,  
My Lady, the Marchioness, drives away.

III.  
In the tranceful ease of a rich boudoir,  
Where the step is not heard on the tufted floor,  
My Lady, the Marchioness, hath her bower,  
Her regal ringlets, half unconfined,  
Droop low adown and are clasped behind  
By a filigree circlet, pearl entwined.  
Her bosom is white as the drifted snow,  
And the diamond's flash and the ruby's glow  
In its billowy heaving come and go.  
Her rare, rich beauty pervades the room  
Like the sensuous breath of the flower's perfume,  
Which deep in the tropics alone doth bloom.  
She strokes the fur of her kitten in play,  
And holds up her hand, as much as to say,  
"The World is mine! Who will say me nay?"  
There is not a lip to pray or to bless,  
There is not a lip in the world to press,  
So bright and red as the Marchioness'.  
There is not an eye with a surer scope,  
To fill the World with despair or hope;  
In the lists of beauty with her none cope.  
But beware her glance! That marble breast  
Is the tomb of a heart long laid to rest,  
Where the coffin worm curls in its loathsome nest.  
Her smile is poison, her beauty a shell,  
Her eyes have the Lamia's serpent spell—  
Are a will-o'-the-wisp to lure thee to hell!  
NATHAN D. UERNER.

## WON IN WINTER.

A RACING STORY.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY H. L. WILLIAMS.

Readers of Jerome's "Stageland" may remember his account of being despoiled as an amateur actor by a firm of theatrical agents, of London. He does not say he was complained to the police; had he done so, they, if frank—not that frankness is a weakness of theirs—would have replied: "Think yourself lucky to get off with only a patch played—usually The Bad Lot! take the entire piece."  
The Bad Lot! Yes, that is the by-word for the band of kindred spirits who use the dramatic agency as a cover.  
Wholly unaware of this fact, a young lady, elegant, stylish in a Paris made black costume and in a sable trimmed jacket, came down the East side of Leicester Square one December day, seeking this half way house on the road to histrionic fame and fortune. She sighed like one stage struck as she glanced at the statue of Garrick in the place, passed the foreigners loafing before the Hotel Caproni with humiliating indifference to their airs, and also the bullet headed men in various disguises before the detectives' house of call, just before coming to the Alhambra Theatre, where she longingly viewed the pictures of the stars at the ticket office; then, catching the name she had expected to see again, she entered the lofty portals of the former dwelling of Bonillac, the sculptor. Up these now dingy stairs had streamed the beaux and belles of Georgian Society, and the amateur thought that the shade of Woffington beckoned her.  
With a timidity showing she was not used to the easy manners reigning here, she tapped at the door of the front drawing room, decorated with the card: "Dwight & Coe, Dramatic Agents," and waited for admission. She tapped again, but still no reply.  
In fact, the man within, commonly very wide awake in all senses, was in a deep brown study.  
This was Mr. Coe, otherwise Willis Baltiam, the Agency embodied. He was thin and spare, but

sinewy as a contortionist; his very white and fresh complexion was what is called "the Turkish bath," but used to be styled "the Vampire," when Bonillac's play was in vogue; when he blushed the veins were blue, not red; in his short, scanty, fair moustache were traces of the black cosmetic used when he went on as a lecturer, for he was good at introducing performers and apologizing. Nervous, tireless, calm under the sharpest provocation, and with quick wit, you would little think that he was known to the police of the racecourse as "King of the Welshers." He deserved the title; for twenty years he has baffled the detectives of Scotland Yard and Paris; they have certainly caught him, time and again, but never brought him to trial. Always his

made up for the pantos. Nothing now till Easter. Had you been prepared to pay a premium, we might have procured you the precedence over those unprovided with what is very needful in these times of stagnation in things theatrical! If you should hear better news from abroad—"and he rose to bow out the peculiarly embarrassed one, who was not his sort of prey at all, when—"Fee wee whit," a kind of whistle such as you can make on a hollow key, sounded under the windows. The notes fell into the old tune of "The High Mettled Racer."

With a slight nod of excuse, Coe darted through one of the pair of folding doors into the back room, leaving the discomfited Miss Milliflor to study the sus-

bounty jumper, for the latter is ten years older than he looks. He walked lame—"wounded in the 'Merican War, by a ball," he said. "By a ball—and chain," said the malevolent, who talked of a stay in a French prison.

They all looked up at the leader with vague hope, but he shook his head.  
"N. E., no effects," he whispered: "not even a premium tray!"

At the same instant the hurried steps on the stairs came to the back room door, and, as if sure that his whistle were ample warning, in dashed a young man, whom all knew.

Why, everybody knew Lasy Samwells, brother of the famous "pocket" jockey, Dan Samwells, who

will tell how that beast served me out. 'Bout time to give the last kick, though—run through all means—feel aged to the marrow of the bone. But, I say, Bill, we have had a pot of gold out of the Juggins, ain't we? And lashing of fun, allers in co., eh, good old 'un? Long life to you! for you allers put me up to good things, and pulled me through close squeaks. Love to the Missus and the Gentle 'Un. P. S.—Only one hook holdin' me, Bill. I tell you, though I'm feared you won't have no plums to spare out o' your Crimmas pudden. I leave a darter—that French dancer at the Lyrique is her mother; she don't know nowt of that, nor of me, but I have been sending her the brass. Now, I leaves also just one mite of property—that eust slug, the Durnuce colt, a big disappointment, entered in the Hanger Cup as Milliflor. I giv it the name of my darter, which she goes under that on the stage, d'ye see. She is a promising filly. Try, deer Bill, to earn her a little bit on this geegee's blessed back, and put under never-to-be-repaid obligation, your ever faithful pal,  
DAVE.

"Dwight not sending money, but asking it for his daughter?" said Mrs. Baltiam, overwhelmed.  
"It's like his hanged cheek," murmured the Gentle Annie, who was not angelic when down on her luck.

"Hush!" hissed Coe. "I'll tell you why; that is his daughter, Miss Milliflor, in t'other room, seeking an engagement, without a mag between her and you know what a young, pretty woman has to face in this asphalt-buckled city. And it is just this way—I ain't a beastly hoss to go back on my master and bite him. I am going to help Dave's daughter." Mrs. Baltiam had utilized a peephole by the door to take a look at the young lady, talking to the doves in the front room.

"Pretty—don't see a likeness."  
"She favors her mother more, and her mother was a great dancer. She ought to repay outlay if she has a chance on her pedigree. A good send off is everything in these times of glitter. She shall come out properly dressed, and a blazer."

"But, Bill, you forget. You have no money for young ladies' debuts. I am down to my jewels."

"And I have nothing but my furniture," added Mrs. Mordan Bailey.

Captain Bob turned his pockets out and pulled the points into ears, drooping.

Coe had forgotten and for an instant he, too, looked depressed.

"Tut, tut!" interrupted Lasy, with the faith of the young and special belief in the King of the Tamperers. "Bill will have a trick up his sleeve to fill the wallet. If he wants that hoss to win, win it will; allers provided that he can make more by having it lose."

Coe was thinking.

"Quite true. We have no money for debuts, wife but the British public has."

"A long while to wait for returns, even if you have a genius yonder; backers of opera singers have to wait three to five years."

"What Lasy says has sense. We will find her the means on that hussy namesake of hers, whether it wins or loses."

"You don't neither of you know Lockbridge Races," remarked Bob, fretfully. "No hoss but a local one ever won there."

"Milliflor shall win!" said Baltiam, so emphatically and positively that all were silenced if not convinced. "Bob, run to Uncle's with my gold tucker and the missus' rings; I want twenty pounds sure. Annie, raise a clean hundred on your sticks in three days. Fussy in Russell Square is flush to-day, and lending. Wife, come in with me, and follow my clue. Poor girl, without father or mother, she must not want for a bed or a dinner."

Miss Milliflor had heard nothing of this conference, carried on with the utmost and experienced caution. She was about going when she was surprised to see the agent return, accompanied by a lady, whose smiles were only less brighter than his own.

"Allow me to present Miss Rochester—of—the Lane, and the Garden, and the principal Theatres Royal," he said. "She is recruiting for her pantomime company going to Lockbridge till Easter, sure six weeks, matinees every day first week; and having seen your photo, (he waved his hand to the wall covered with cartes and cabinets) she was struck, and she wants you."

"You perhaps would like pantomime," Mrs. Baltiam hastened to say, seeing the young lady was amazed at this abrupt change in the wind, "but the Princess Balora in my Skined Pantomime, is quite a comedy part, only it will want some dancing."

"The lady is a born dancer," interposed Coe.

"Oh, in that case—"

In short, the pair had her sitting at the desk and signing an engagement before she drew a second breath. As she lifted the pen and was about to stammer something about the impossibility of her finding dresses and railway fare under her present circumstances—enter Captain Bob, with an aroma of Hennessey's Real Old; he had carried the proprietor of the Three Bails to some purpose, for he had the funds for a drink anyway. He handed his brother the proceeds, while Mrs. B. conferred with her new recruit.

"You will forgive an old stager," she faltered, with pretended delicacy—she was an excellent actress "off," "but getting the ready—I mean, getting ready for a fresh engagement is so expensive, do allow me to advance a sort of binding sum—" Coe held up his two hands open—"Hem! say ten pounds!"

Poor Miss Milliflor could have dropped to the ground and kissed her hands—from which had vanished the rings transmitted into this banknote.

"Perhaps you will take the lady away and let her see her part, or the dresses at Nathan's," said Coe; "Good bye, Bob! Oh, if you should see Mr. Gippas at the Pantomime, send him to me."

He followed them all out on the passage, and hung on the door a card: "Back in ten minutes." He looked that door, but entered the other room.

"So, Lasy, Dave was doing badly!"

"Luck went again him dead; can't tell why, for naps are flying like halibones—never been such a rich year for France. The grass fattened the racers and makes their beaves almost equal to ours at the Castle Show."

Coe heard him, but he also listened to a foot on the stairs. It was attached to a long and dark body, shambling, loose, but powerful. A broken nose, ears misshapen, and a mouth awry, did not enhance



offences are ballable, and the prosecutor has been "come at." Tricky as a monkey, one good trait has kept him the idol of his band—he is four square as a die to his comrades.

The Bad Lot held together in this ring, like keys. His brooding was melancholy, although his tranquil features showed it not, as if affected by the sad cooling of a pair of doves caged in the corner, and used in the Ring Trick, for Coe is a fair conjurer. The Winter was hard; racing over, after a bad season; gentlemen unable to cash up; all "swindlers" played or unremunerative. The B. L. were dead broke.

Rousing up at the third knocking, while in no mood to receive a petty client, still he saluted the lady blandly, so great was his self command, and offered her a chair at the end of his large desk. The desk was prepared to impress callers, having a cash bank note folded up and sticking out of an envelope, and one gold coin topping a pile of brass shiners.

"You would not know me," began the girl, for she was but seventeen, in a sweet but sad voice, "for I saw another gentleman when I called before. My name is Milliflor—I have acted in very small parts at the Globe, the Strand and the Comedy, but they want stinging now, and I act but weakly, and all my ability is in my dancing. I am naturally a good dancer, and I should like something to do in that way."

She rounded off her address thus abruptly as she noticed nothing sympathetic in this quiet man, who seemed studying her rather than listening.

"Your partner?"  
"Clerk, I suppose he was. My partner, Mr. Dwight, is traveling." Dwight was always traveling, and the business of the firm seemed to send him to very remote points when the hand of justice groped for him!

"The other gentleman suggested that something might be found if I paid say, three guineas, as—but I—I—a foreign correspondent has ceased to remit my income, and I am alone in this country."

Mr. Coe smiled, and his voice was a little hoarse as he replied: "Very sorry; engagements are all

pending playbills on the wall, her photo among hundreds of others on the mantel where mirror was not, the glass being between the windows, and scratched by a spiteful hand with Chouse (Fraud) a reflection which Coe sublimely ignored—or quit the room. She lingered, for this was her last hope—the other agencies, more business like, cold shouldering one who had taken but a short first step within the professional walks.

The back room was large and lofty like the first, but was without furniture, being used for dancing lessons, rehearsals and storing properties. Here was folded up the Davenport Brothers' cabinet, packing baskets, adorned with multicolored railway labels, a fit up proscenium, curtain, etc.

On a sofa sat a man with crutches beside him, and on chairs two ladies. They had been chatting, but in that quiet tone peculiar to the modest and evil doing, two classes not often found together. The dark lady was Mrs. Baltiam, otherwise the world famed spiritualistic marvel, Fay Rochester, who knew the interior of that cabinet better than her own parlor. She was pretty, with fine black eyes, capable of emitting a weird glamor when she was shut up with a lady from the audience to sit with the medium to convince all there is no deception; and with shapely hands that no man worthy the name could bind tightly in the cord test. It was not only when the spirits moved that she was the able assistant of her husband.

Her companion was a blonde as she was dark; sandy, sharp featured and aristocratic, demure but hard as flint carved into human likeness. From her ladylike bearing she was known as "Gentle Annie," and in the detective police album—the British equivalent to our Rogues' Gallery—"Mrs. Mordan Bailey," with other aliases. Her immediate friends call her "Mother Bailor," as she ordinarily lives in a fine mansion and has means to supply bonds for them under arrest. But she, too, was under the weather and came to ask the monetary assistance of Brother Bob's bill. His being stamped had plunged the three into gloom.

This was Bill's brother, "Caps" Baltiam, on the lounge; he was a blockade runner when Bill was a

always rode so light that he had to carry lead. As his twin, when you saw one you saw t'other—but it was not the same in the saddle, Lasy wanting stamina. Dark as a Jew, slender as a pipestem, smooth faced and quick of speech, he would have delighted Dickens; his hat was a hard, low crowned one such as hunting men wear so as to preserve their heads and not have their noses cut off if bonneted; an ample drab coat with white horn buttons large as a child's teaset saucers, tight pants opening from "the pastern" down over a natty varnished boot, chafed with the stirrup; he carried a short cane with a head carved like a spoon. He wore the dolefullest expression imaginable.

Coe had been anxiously expecting this messenger, desired to bring funds from France from his part; and this rueful face drove him out of his calmness.

"What are you pulling such a long mug for? Is the devil dead?"

"You are riding straight, this time, squire! the great devil is dead." And he let his hands drop as if the race was over.

"The devil he is!" was the exclamation of the Baltiams, in which, I am sorry to say, the ladies joined.

"Dave!" incredulously.  
"Poor David Dwight died in my arms last night at the Passy Hospital. A hoss he 'aved crooked to as far back as Merry Ampton's year, had out o' him what he had saved up—he bit his arm off. But read his brief—dictated to me and signed with his other fu."

Baltiam snatched the letter offered, and took it to the back window to read. His side face, in the shadow, was to the trio, but they saw it plainly. Not a muscle twitched, though he lost more than the money he wanted urgently, more than a partner in particular business—his heart was stone, and could not melt; but it broke then. Insensibly attracted by such powerful mastery over a profound grief which they divined, they approached him and read with a cold eye—more touching than a tear-wet one:  
"Dear Bill: I'm nailed up in my chest at last. Lasy



the claims of the ex-prize fighter, the Gipsy Coper, to beauty. Since his retirement, after a fight supposed "on the cross," he traveled extensively as a cow boy, but he was more often called "the Doctor" than the "Gipsy," words of the same meaning; and he lived by rapping on the race tracks—that is, extorting money by threats of violence.

"What's this, the Cap'n's been tellin' me—Old Dave disabed?" he said in a hoarse voice. "Fallers said houses 'd be the death of him."

"Gipsy, we want you. Do you know Lockbridge?"

"Know the old place where they run in winter?"

"If it appears that Millie—the Durance colt, you'd know—'s Dave's entry there for the County Cup."

"The more fool he—no chance for a cockney's mount there—they would 'corse' the horse and its backer rather than 'low a win."

"Equal to murder, eh?" said Coo, calmly. "Hir!"

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## THEATRICAL.

LATEST BY TELEGRAPH.

Monday Night's Openings in All the Big Show Towns.

"FRISCO'S LATEST NEWS.

"Mr. Wilkinson's Widows" the Only New Bill—Big Business Rules.

[Special Dispatch to The New York Clipper.]

SAN FRANCISCO, Jan. 15.—At the Baldwin Theatre, after a long jump from Philadelphia direct to San Francisco, Charles Frohman's Comedians appeared here last night, beginning a three weeks' engagement in "Mr. Wilkinson's Widows." The house was packed, and the fun was uproarious.

CALIFORNIA THEATRE.—"Judah" was again presented here last evening for the second and last week of E. S. Willard's engagement. The sale of seats last week was unprecedented in the history of the house. "A Texas Steer" 12.

BURBANK.—Daniel Sulley, in "The Millionaire," began the second and last week of his engagement last evening.

ALCANTARA THEATRE.—"A Legal Wrong" received its first representation here last evening by the stock.

NORFOLK.—"The Maccos" is the latest of the "Princess Treasures" was put on at the Orpheum last night. The house was packed, and the fun was uproarious.

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## THE WORLD OF PLAYERS.

At the Worcester, Mass., Theatre, night of Jan. 15, when Carmenita was dancing, a white petticoat with frills and flounces all around began to drop beneath her voluminous skirts. She was all unconscious of it, and danced gayly on, and it was only when she gave the last final whirl that she found her feet entangled. She cast a quick glance downwards, and there lay the white petticoat, a silent witness to the demoralizing effect of a hasty or careless toilet. Carmenita was covered with confusion for an instant. Then she burst into a hearty fit of laughter, kissed her hands to the audience, and hurried off the stage. The audience seemed to be delighted—at least, the men did—for the roar of laughter that rang through the house did not abate several moments. As for the ladies, some of them blushed and cast their eyes down, some stared in amazement, while others laughed heartily.

A second round had opened in the legal battle between Nell Burgess, at Boston, Mass., and Jefferson E. Brown, at Worcester, Mass. The first round was opened in November by Mr. Jefferson, who obtained an injunction restraining Mr. Burgess from interfering with the productions of "The County Fair." Mr. Burgess's contention was that Mr. Burgess had broken a contract with the Boston Theatre, in April, 1890, wherein it was stipulated that Mr. Jefferson could produce the play in any of the cities and towns in the United States and Canada, except New York and Boston. Mr. Burgess has now filed a bill in equity in the Federal Circuit Court, asking the Court to enjoin Mr. Jefferson from giving any production whatever of "The County Fair," the principal allegation being that Mr. Jefferson, and not Mr. Burgess, is guilty of breach of contract. It is alleged that Mr. Jefferson, in the summer of 1890, had agreed that any presentations of "The County Fair" should be in a manner satisfactory to Mr. Burgess, and that Mr. Jefferson's presentations have fallen below par. An order of notice has been issued, returnable Jan. 15, at which time the case will be heard. Mr. Burgess's advance agent, among this week's instalment of persons who have been more or less outrageously treated by some manager or another. All the stories are alike in theme, differing only in detail. Mr. Burgess's complaint against Mr. Jefferson, at the Boston Theatre, is a regular one, which Mr. Burgess has released as advance agent, at Napoleon, O. Mr. Burgess is now at Columbia City, Ind., resting. He had an offer from the Burnside Comedy Co., but was unable to accept it.

At a meeting of the board of directors held on Jan. 15, at St. Louis, the former manager of Robinson's Theatre and Museum, New Orleans, was elected manager of the New People's Theatre, that city.

The courts will have an interesting time when the question of the priority of the circus-on-the-stage idea comes before them, as is threatened in the suits against "The Country Circus." Thomas G. Scott, the Australian, who was the first to originate the idea as far back as 1873, J. H. Murray's Circus performed on the stage at the Theatre Royal, Thames Gold Fields, N. Z. Mr. Scott adds: "I know that Burton's Great Australian Circus has been on a tour of the United States, and that it was a regular one, and I have played in it more than once on a stage." Frank Melville's suit against Jefferson, Klau & Erlanger has again been postponed, at defendants' request.

Manager J. H. Jacobs, on Jan. 7, died an assignment of his lease of and interest in his Newark, N. J., theatre to his son, Marcus J. Jacobs, who assumes the control of that house. Mr. Jacobs has for some time contemplated placing his son in the active management of the theatre, and this was a regular tribute to the young man's efforts on his father's behalf.

Rose Goodall, who closed with the Frank I. Frayne Jr. Co., Dec. 19, at Chicago, has returned to her home in New York, and will be seen from H. R. Jacobs' Theatre, that city, gave ample signs of a good week's business, no fewer than 1,700 persons paying for seats at the matinee and at night. The roster of the company is unchanged, and it is now a thoroughly competent troupe. The four stars have been quite prosperous.

The twenty-third annual issue of the *Public Ledger* Almanac, the receipt of a copy of which was acknowledged by the *Public Ledger*, is a carefully compiled and edited, and full of interesting information, both local and general, that can be relied on as accurate. An interesting feature is a list of the principal events of the Philadelphia theatrical and musical season of 1891.

Howard Thomson, of the "Runaway Wife" Co., was presented with a gold-headed cane by the Garlick Theatre, at Baltimore, Md., last week.

Millie Price, who was the popular singer and dancer, is at Denver, Col., endeavoring to bring to terms her youthful husband, Clarence Dow, the son of a prominent and wealthy banker of that city. Miss Price and Mr. Dow were married at Denver in the fall of 1890, and the former was playing an engagement with the "Natural Gas" Co. The father of the bride is a prominent banker of that city.

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AT HARRIGAN'S, all is triumph for "The Last of the Hogans." The old story prevails—crowds, houses, enthusiastic plaudits and numerous eulogies.

ARTHUR HORNBLow has been engaged by A. I. Palmer as translator and play reader.

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint horizontal lines and minor discoloration or foxing. The right edge of the page is dark, indicating the binding or gutter of the book. There is no text or other markings on the page.



had the crowded houses which contained  
directions at this resort.



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Goodyear, Elitch & Schilling's-Danison, Tex., Jan. 15.  
Sherman, J. A. Texarkana Mo., Little Rock, Ark., 19, Pine  
Bluff, Bro. Union.

Gorton-Clearwater, W. Va., Jan. 15, Marietta, O., 15,  
Chickville 16, Hamilton 17, New Lisbon 19, Lebanon 20,  
Brookfield 21, Alliance, Kan. 22.

Gay Bros.-Ada, O., Jan. 14.

H. Henry's-Maine-Missouri, Ill., Jan. 11, indefinite.

H. Henry's-Maine-Missouri, Jan. 15, Warren 14, Chiop-  
pe 15, Chioppe Falls 16, Thompsonville, Ct. 18.

Hunt's-C. O.-Columbia, Ala., Jan. 13, Union Springs,  
Ala. 14, Troy 15, Montgomery 16, Birmingham, Ala. 18,  
Columbia, Miss. 19, Aberdeen 20, West Point 21,  
Jackson 22.

Pinmore & West-Lawrence, Mass., Jan. 13, Lynn 16,  
New Haven, Ct. 21.

Swenson & Fild-Herman & Geestz's-Charlotteville, Va., Jan. 13, Richmond 14, 15, Petersburg 16, Lynch-  
burg 18, Danville 19, Greensborough, N. C., 20, Winston  
21, Greensborough, N. C., 22.

Shepard's-Council Bluffs, Ia., Jan. 14.

Vreeland's-Frontport, Pa., Jan. 13, Burlington, N. J.,  
14, Hightstown 14, Mount Holly 16, Freshold 15, Red  
Bank 19.

White & Kusell's-Jamesport, Mo., Jan. 13, Gallatin 14,  
Hartsville 15, Hillsboro 15, Flatsham 23, Lashrop-  
23, Cameron 25, Liberty 27.

Wilson's, Geo.-Toronto, Can., Jan. 14.

**CIRCUSES.**

Orrin Bros.-City of Mexico, Mex., Jan. 11, indefinite.

**MISCELLANEOUS.**

Bristol's, D. M.—Parkers  
etta, O., 15, 16.

Carpenter's, Prof.—Hartford, Conn. Jan. 11-16.  
 Chester 15, 16, Brattleboro 18, 19, Millers Falls, Mass.,  
 21, Greenfield 22, 23.  
 K. B. Smith, Jr., Nashville, Tenn., Jan. 13, Richmond,  
 16, Washington, Ind., 18, Milwaukee, Wis., 20.  
 Edna & Wood's—En route through West India.  
 Foot's—St. Louis, Mo., Jan. 11-16.  
 Griffin's Glass Blowers, No. 1—South Bethlehem, Pa.,  
 Jan. 11-16.  
 Griffin's Glass Blowers, No. 2—En route through Ohio.  
 Geary's Stock—Port Wayne, Ind., Jan. 11-13.  
 Hermann's Prof.—Des Moines, Ia., Jan. 13, Cedar Rapids,  
 14, 15, 16.  
 Kennedy's—Anton, O., Jan. 11-16.  
 Lowanda's, Prof.—Del Rapids, S. Dak., Jan. 14, Canton,  
 15, 16, St. Louis, Mo., 18, 19, Elm Point, S. Dak., 21,  
 Vermilion 22-23.  
 Nye-Burkank—Providence, R. I., Jan. 13, New Haven,  
 14, 15, 16.  
 Smith-Gordon—Washington Mills, N. Y., Jan. 18, 19, Unadilla,  
 20, 21, Del. 22, 23.  
 Stow & Co., W. H.—Anton, O., Jan. 11-16.  
 Shreider's—Capt. Wm. H. Fremont, O., Jan. 11-16.  
 Vertell's Prof.—Pittsboro, Pa., Jan. 16.

## OHIO.

### Cincinnati.—Three disciples of Theophilus

have passed through the dark valley and shadow of death during the week past. The wire briefly told of the tragic ways in which were ended the lives of Lizzie Smith and Mary Bird. One took a fatal draught of a poisonous drug, quadrupling the dose prescribed and

died in a few minutes. The other, a glass blower, was the victim of an inflammable liquid, and, wrapped in a sheet, was first run down the street, and then hurled into a fire, burning to death within thirty-six hours. The Grim Reaper had claimed both. Lizzie Smith, who had been with her husband, Harry Williams, called "Cowiet," in Harry Williams' Own Co. The grief of the husband was most poignant, and he started East.

Lizzie's husband was a criminal in a glass blower's shop. Mary Bird, one of the light-hearted girls in "A Straight Trip," was buried from St. Peter's Cathedral Jan. 7. The husband was a criminal in a glass blower's shop. Members of "A Straight Trip," Richard Mansfield's, the "Fazio Roman," Charles A. Gardner's and Sam DeWolf's, were in the city. The first of the three, Peter Dalley, Richard Gorman and Mr. Ward, all of "A Straight Trip." The double quartet from "The Old Homestead" were also in the city. The first of the three, Peter Dalley, Richard Gorman and Mr. Ward, all of "A Straight Trip." The double quartet from "The Old Homestead" were also in the city. The first of the three, Peter Dalley, Richard Gorman and Mr. Ward, all of "A Straight Trip." The double quartet from "The Old Homestead" were also in the city.

died most effectively, and after the sermon Mary Bird's burned body was carried to St. Joseph to rest forever. Annie Yeaman, whose grotesque Miss Bird was, went a handsome floral piece. There were many such tributes.

One of those who stood at the foot that morning was James H. Hays, of the "Theatricals." The other two were two hours that night, but failed to appear at rehearsal. They were both in the city. The first of the three, Peter Dalley, Richard Gorman and Mr. Ward, all of "A Straight Trip." The double quartet from "The Old Homestead" were also in the city. The first of the three, Peter Dalley, Richard Gorman and Mr. Ward, all of "A Straight Trip." The double quartet from "The Old Homestead" were also in the city.

His sudden death. The announcement was followed by a long and painful scene. The body was carried to the way to all thought of play. He died at Gerdes' Hotel in the arms of Wm. Leyden, of C. A. Gardner's Co., and his body was sent to the morgue. The coroner was called. In all of these cases the coroner was called. It has been many a day since such a series of tragedies in the profession has occurred.

GRAND OPERA HOUSE—De Wolf Hopper presents

to, "Wang" H. James T. fairly well last week.

[illegible]

Meteors both rested here  
take a vacation. He n

[illegible]

III. a week's engagements  
business 3-6, as dl

**Canton.**—At the Grand, "Keep It Dancin' to a small audience. Annie Ward Tiffany has fair house. Coming: Washburn's "Uncle Tom's Cabin Jan. 15, Katie Emmert House, McCullai's Opera Co. 22, 23.

**HASPER'S OPERA HOUSE.**—Turner's English Gals. Girls' Kennedy week of 1917.

**The New Theatre** CONJUGUE is booming. Week of Belle Emmerson, Sullivan and Mack, Baby Emma, The Blackie, La Roy Willard, Leetho and the Queen Bros.

**BALAU'S MUSIC HALL.**—Week of Ill.: Willard and Egan.

**Toledo.**—Patrol Page! had a poor house last night. J. C. Stewart's "Flat Men's Club" did fairly well. "Spider and Fly" had fair business 9. The Convent opened 11. Man and Woman! 12, 13. "Tar and the Fairy" 15, 16. At the People's, "Two Jacks" had an excellent week closing 9. "The Sign of the Cross" Morrison as a good show opening 11 for the week. At De Munnich's, "The Bandits," Williams and Adams, Duncan and Camp, D'Elmar and Baker, and Reynolds and Holmes.

**NEBRASKA.**

**O-m-h.**—At Boyd's Opera House, "Boys and Girls" Jan. 17, Ffolliott Page! 18, 19, 20. "Eight Bells" 21, 22. "The Prince and the Pauper" did a good business 3-6. The Pauline Hall Opera Co. had good box

10. 11. 13. NEWTON, R.

"After Dark" had a large business last week and the "Barn Money" played to poor business 7, 8, 9.

Edna Weiss - Jan. 11. Kiao (missing link), Willie, exhibit, 10. The Little Lee (Juggler), (contortionist) Klidara Ross, (acrobat), Norman B. and Billy Doekstater. Business is fair.

The Edna Weiss Co. have leased the Grand C. House for five years and will make many changes and many improvements. They will then have a really located house, and as their resort has always popular it should now become even more so.

CONTINUED ON PAGES 188 AND 189.













The National Beagle Club held their annual meeting last week at Young's Hotel, Boston, Mass., where following officers were elected to serve one year: President, F. W. Chapman; vice president, B. S. Turpin; Kruber and W. S. Clark; secretary and treasurer, Jamieson; delegate to the meeting of the American Beagle Club.







# THE ORIGINAL AND VERSATILE ARTISTS, ALICE JENNINGS and EDDIE O'BRIEN

Burlesque and Sketch Artist, Serial Comic and Balladist.

At Sparring she is unequalled in the entire universe. She has been acknowledged by boxing experts to be the greatest Female Sparring in the world.

A RECORD who can break it: five years and a half without a lay off; one year and eight months (manager) at the Alhambra Theatre, Ironwood, Mich.; one year (stage manager) at Theatre Comique, Spokane, Wash.; one year (manager) at Alhambra Theatre, Hurley, Wis.; one year (manager) at Resmuer Opera House, Resmuer, Mich.; 42 weeks on John Cort's Circuit. Will be at liberty on or about Feb. 8 in conjunction with the clever child artist,

## ANNIE MABEL O'BRIEN.

Our BOXING act will be the strongest of its kind in the world (bar none). Address until Jan. 25 JENNINGS AND O'BRIEN, Alhambra Theatre, Ironwood, Mich. P. S.—Songs thieves, look out, I have some more new songs ready to be stolen.

A NOVEL ATTRACTION FOR FIRST CLASS COMBINATIONS.

## THE WORLD'S FAIR COMEDY

DEN HOWE, Baritone. LOLA HEYWOOD, Soprano. SIDNEY CRAVEN, Tenor. IN THE GREATEST OF ALL WHITE FACE COMEDY SKETCHES, ENTITLED  
**3 BLACK NOSES! 3**  
1st Nose, DEN HOWE. 2d Nose, SIDNEY CRAVEN. 3d Nose, LOLA HEYWOOD.  
INTRODUCING SONGS, DUETS and TRIOS.

THE GREATEST BIG THREE ACT BEFORE THE PUBLIC.

TO WHOM IT MAY CONCERN: It is with the greatest pleasure I speak of the World's Fair Comedy. Undoubtedly the best ever played my house. Gave the best satisfaction, and I am only too willing to offer them return dates at any time. Have rebooked them for two weeks. Wishing them success, I remain, OEO. O'BRIEN, Manager World's Fair Comedy and Theatre, Allegheny City, Pa. The World's Fair Comedy Trio have played this house, and do a fine legitimate comedy act, which will make a wonderland museum, Fall River, Mass. week of Jan. 11; World's Museum and Theatre, Allegheny City, Pa. weeks of Jan. 18 and 19; World's Museum, Wilkesbarre, Pa. week of Feb. 1; Eden Musee, Troy, N. Y. week of Feb. 8; Lynn Musee, Lynn, Mass. week of Feb. 15; Tony Pastor's Theatre, N. Y. week of Feb. 22. Address as above. Respectfully,  
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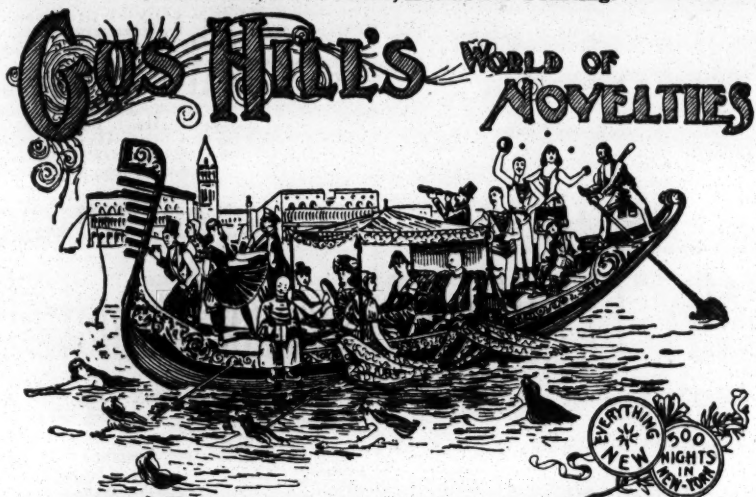
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Jan. 1, Matinee,	159.70
Jan. 1, Night,	390.00
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Total,	\$1,139.60

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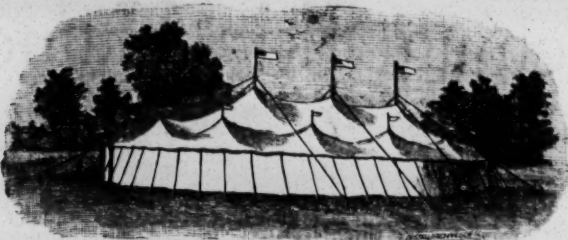
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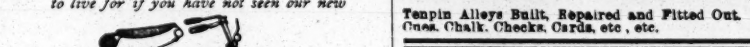
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